



Composition, 1964, ink on paper, signed and dated on top right, 59 x 119 cm

Fong Chung Ray (1933, Nanyang, China)

Wakes of Time

Vernissage: Thursday, 26 September starting from 6pm
26 - 31 October 2019

Since years, the Parisian gallerist Sabine Vazieux sheds light on the work of a generation of Asian painters who belong to the post-war abstract art movement.

From 26 to 31 October 2019, she dedicates her exhibition space on rue du Louvre to a new of artist Fong Chung-Ray. At the age of 85, Fong Chung-Ray is considered a precursor of Chinese abstraction while he used to be an important member of the Fifth Moon Group, an avant-garde group created in 1957 in Taiwan for the abstract art movement, in the same era as the Gutai Group.

The exhibition "Wakes of Time" reveals Fong Chung-Ray's vibrant aesthetics through some twenty works from the 60s to the present day.

PRESS CONTACT

Marina David

+33 6 86 72 24 21

m.david@marinadavid.fr

Dès l'âge de 14 ans, en raison de la guerre civile, Fong Chung-Ray est contraint de quitter sa famille et de partir en exil. Lors de son périple, il s'engage comme lieutenant dans la marine. Au gré des mouvements de l'armée et des événements politiques, il s'installe à Taïwan en 1949.

Sa passion pour l'art et sa curiosité naturelle, le conduisent à s'intéresser à l'art occidental abstrait, qu'il découvre au travers de revues et de livres, disponibles dans la bibliothèque américaine de Taipei.

En 1957, il fonde avec son ami Hu Chi-Chung l'association des « Four Seas Artists ». Dès cette période, il expérimente l'abstraction et introduit de nouvelles techniques étrangères à l'Asie, comme l'huile sur toile.

Il devient membre du groupe *Wuyue* « Fifth Moon » en 1961 et participe de nombreuses expositions. En 1963 sous l'impulsion Liu Guosong, peintre et théoricien du groupe, il abandonne l'huile sur toile pour revenir aux techniques traditionnelles chinoise de l'encre.

Fong Chung-Ray invente alors une brosse faite de fibres de tronc de palmier qui donne une touche très personnelle et un aspect plus brut à ses aplats de couleurs.

Les encres abstraites de cette période où se mêlent couleurs subtiles, gestes vigoureux, aplats mouillés et poésie sont dans la ligne de la tradition des maîtres du paysage chinois.

At the age of fourteen, Fong Chung-Ray was obliged to leave his family and to go into exile, due to the Chinese Civil war. During this period, he enlisted as a lieutenant in the navy. As the army moved to different locations and various political events occurred, he settled in Taiwan in 1949.

His passion for art and inquiring mind led him to take an interest in Western abstract art. Which he discovered through reading journals and books, which were available in the American Library in Taipei.

In 1957, he founded the « Four Seas Artists Association » with his friend Hu Chi-Chung. During this period, he experimented with abstraction and used new Western techniques, such as painting with oil on canvas.

In 1961, he became a member of the *Wuyue* group « Fifth Moon Group » and participated in many exhibition. In 1963, on the advice of Liu Guosong, a painter and the group's theorist, he abandoned painting with oil on canvas and returned to the traditional Chinese technique of ink painting.

Fong Chung-Ray then invented a brush made from palm tree fibres, which added a highly personal touch and a rougher quality to his sweeps of color.

The abstract ink works from this period, with their blend of subtle colouring, dynamic strokes, wet sweeps of color, and poetry, were rooted directly in the tradition of the Chinese master landscape painters.



Untitled, 2018, mixed media on canvas, signed and dated, 122 x 137.2 cm

En 1971, il obtient une bourse de la fondation Rockefeller et voyage en Europe et Etats-Unis. Lorsqu'il s'installe définitivement à San Francisco en 1975, il commence à peindre à l'acrylique.

Dans un premier temps, son travail reste dans le cheminement du paysage abstrait mais s'en détache progressivement quand il se tourne vers la spiritualité bouddhiste. Cette nouvelle source d'inspiration le porte vers une approche plus abstraite, liée aux notions de temporalité, qu'il étudie dans les textes sacrés.

Les effets du temps sur la matière, les recherches de techniques de collage et d'empreinte se trouvent dès lors au coeur de sa démarche artistique. En dépassant la présentation formelle de la nature, Fong Chung-Ray retrouve l'essence spirituelle qui émane de la peinture des grands maîtres anciens et nous invite à la méditation.

In 1971, he was awarded a Rockefeller Foundation grant that enabled him to travel to Europe and the United States. When he settled in San Francisco, in 1975, he began to work with acrylic paints.

Initially, his work focused on abstract landscapes, but he gradually moved away from the movement when he turned to Buddhist spirituality. This fresh source of inspiration resulted in a more abstract approach, related to temporality, which he studied in the sacred texts.

The effects of time on materials and an exploration of the technique of collages and imprints have become fundamental aspects of his artistic approach. By going beyond the formal representation of nature, Fong Chung-ray has revived the spiritual essence that emanates from the paintings by the great old masters and invites the viewer to contemplate.



Untitled, 2015, mixed media, signed and dated on the right, 91 x 137 cm

Plus d'information sur l'artiste >>

<http://www.vazieux.com/fr/>

More information about the artist >>

<http://www.vazieux.com/en/>

- 1965 National Taiwan Art Center, Taipei, Taiwan
- 1967 Hai-Tien Gallery, Taipei, Taiwan
- 1968 Magic Touch Gallery, Taipei, Taiwan
- 1970 National Museum of History, Taipei, Taiwan
- 1971 Lenox Library, Lenox, Massachusetts, U.S.A.
- 1972 San Diego Art Museum, San Diego, California, U.S.A.
Lee Nordness Gallery, New York, U.S.A.
- 1973 Marianne Schreiber Gallery, Munich, Germany
- 1974 National Museum of History, Taipei, Taiwan
- 1975 Bank of America Headquarters Gallery, San Francisco, California, U.S.A.
- 1983 New World Gallery, Carmel, California, U.S.A.
- 1984 M. M. Shinno Gallery, Los Angeles, California, U.S.A.
- 1987 Landell Gallery, Carmel, California, U.S.A.
- 1990 Carmel Art Modern Gallery, Carmel, California, U.S.A.
- 1992 Allrich Gallery, San Francisco, California, U.S.A.
- 2004 Triangle Gallery, San Francisco, California, U.S.A.
- 2008 Modern Art Gallery, Taichung, Taiwan
- 2011 Modern Art Gallery, Taichung, Taiwan
- 2014 Between Modern and Contemporary, Chinese Cultural Foundation of San Francisco, California, U.S.A.
Modern Art Gallery, Taichung, Taiwan
- 2015 Galerie du Monde, Hong Kong
- 2017 Asia Art Center, Taipei, Taiwan
- 2018 Galerie du Monde, Hong Kong

- 1959 The 5th Biennial de São Paulo, Sao Paolo, Brazil
- 1960 The 1st Hong Kong International Salon of Paintings, Silver Medal, Hong Kong
- 1961-1970 Fifth Moon Painting Society Annual Exhibition, various locations, Taiwan
- 1962 Second Hong Kong International Salon of Paintings, Hong Kong
- 1963 The 7th Biennial de São Paulo, Sao Paolo, Brazil
Fifth Moon Painting Society, Chatham Galleries, Hong Kong
Third Premiere Biennale de Paris, France
Exhibition of Avant-garde Chinese Contemporary Art, Sydney, Australia
- 1965 Chinese Modern Art, Galleria del Palazzo delle Esposizioni, Roma
The First International Peace Art Exhibition, Florence, Italy
An Exhibition of Paintings by Asia's Leading Artists touring 10 major cities in Asia
- 1967 New Voice From China, touring university museums in the U.S.A.
- 1969 Chinese Avant-Garde Art, Taipei, Taiwan
The 10th Biennial de São Paulo, Sao Paolo, Brazil
Kyoto Municipal Art Museum, Japan
- 1970 Modern Chinese Ink Paintings, Taipei, Taiwan
- 1978 State University of New York, Oswego, New York, U.S.A.
- 1987 Exhibition of Chinese Artists in America and Europe, Taipei, Taiwan
- 1991 Tong-Fang Art Association and Fifth Moon Group 35th Anniversary Exhibition, Taipei, Taiwan
- 1997 Beyond Abstract, Gallery On The Rim, San Francisco, U.S.A.
- 1998-2004 International Water-Ink Painting Biannual Exhibition, Shenzhen, China
- 2001 Chinese International Abstract Painting, Hong Kong
- 2006 Modern Ink Paintings, Biannual Exhibition, selected cities, Taiwan
- 2007 The New Face of Ink Painting, Hong Kong
- 2008 50th Anniversary Four Seas Painting Society Exhibition, Taipei, Taiwan
- 2010 One Hundred Paintings in One Hundred Years, Dr. Sun YS Memorial Hall, Taipei, Taiwan
- 2011 Times Art Museum, Beijing, China
- 2012 International Ink Exhibition, Dr. Sun Yet San Memorial Hall, Taipei, Taiwan
- 2016 The Origin of Taiwan's Modern Art, Asia Art Center, Taipei, Taiwan
- 2017 From China to Taiwan – Pioneers of Abstraction, Museum of Ixelles, Brussels, Belgium
Beyond the Brush, Ashmolean Museum, Oxford, England
The Weight of Lightness, M+ Museum, Hong Kong

National Gallery of Art and Museum of History, Taipei, Taiwan National Taiwan Arts Center, Taipei, Taiwan

National Taiwan Museum of Fine Art, Taichung, Taiwan

Asian Art Museum, San Francisco, California, U.S.A.

The Denver Art Museum, Denver, Colorado, U.S.A. The Rockefeller Foundation

Hawaii Cultural Foundation, Honolulu, Hawaii, U.S.A. Baltimore Museum of Art, Baltimore, Maryland, U.S.A.

Cleveland Museum of Art, Cleveland, Ohio, U.S.A.

The San Diego Museum of Art, San Diego, California, U.S.A. Kaohsiung Art Museum, Taiwan

Spencer Museum of Art, Lawrence, Kansas, U.S.A.

Arthur M. Sackler Museum, Boston, Massachusetts, U.S.A. Taipei Fine Arts Museum, Taiwan

San Francisco Arts Commission / SF Airport Museum, California, U.S.A.

Shenzhen Fine Art Institute, Shenzhen, China



Untitled, 2005, Mixed media, signed and dated on bottom right, 72.1 x 90.3 cm



Spécialisée, dans la peinture abstraite d'après-guerre en Occident, Sabine Vazieux s'est, depuis plusieurs années, pleinement consacrée à sa passion pour la peinture asiatique. Dans la ligne de sa sensibilité, elle expose aujourd'hui des artistes asiatiques abstraits des années 50 à nos jours. La recherche et la découverte de mouvements précurseurs et historiques l'ont conduite à la rencontre d'artistes dans le monde entier. Ses multiples visites d'ateliers et ses choix artistiques sans concession, lui ont permis de faire entrer des œuvres majeures dans des musées internationaux et de grandes collections. Persuadée, que les ponts entre les galeries et les institutions renforcent l'objectif commun de faire mieux connaître les artistes au public et aux collectionneurs, Sabine Vazieux travaille aussi en collaboration avec les musées.

Specializing in the abstract post-war movement in the West, Sabine Vazieux has dedicated the past several years exploring her passion for the esthetic dialogue between Eastern and Western art. Her travels to discover and research historical movements resulted in rich encounters with artists and numerous studio visits worldwide, bearing fruit in Sabine's uncompromising choices. She currently works with Asian abstract artists and works from her selection have also been exhibited in major collections and museums internationally. Convinced that galleries and institutions share the common objective of exposing artists optimally to the public and to collectors, Sabine closely collaborates with museums.



5 bis rue du Louvre
75001 Paris - France
Métro : Louvre-Rivoli

T +33 1 48 00 91 00
M +33 6 60 05 14 57

contact@vazieux.com
vazieux.com